

To protect themselves, the powerful must crush the powerless.
Compare the representation of power in both texts.

Brainstorm:

The Crucible:

- Who is powerful?
 - **Reverend Parris** (Preacher and is confined in his own values - Selfish)
 - **Judge Danforth** (Knowledgeable, despises being accused himself and is deluded to the experiences that he is causing, trapped by his own ego unable to note to himself that he is a fool)
 - **Thomas Putnam** (Family background is very wealthy thus he feels obligated to attain more, uses the witch trials to steal land [Giles Corey becomes a victim to this])
 - **Abigail Williams** (Her boldness is evident from the death of her parents thus enabling her to impair others in order to obtain her lustful desires; false accusations)
- Who is powerless?
 - **Tituba** (A Barbados woman taken to be Parris' slave; is a negro and is therefore extinguished with moral rights by the Salemite community [early racism])
 - **Francis/Rebecca Nurse** (People of faith and who are the "motor of the church", are accused due to Putnam's grief over their lost children)
 - **Elizabeth** (A delicate woman that is placed within an infuriating household due to the uproar of her husband's affair)
- Scapegoating - being unfair and manipulative - blame is bestowed elsewhere (eg. Abigail against Tituba or Thomas Putnam bolstering Giles' death)
- Fear/Mass Hysteria
 - Supplants logic and enables people to believe that their neighbours, whom they had previously considered upstanding people, are committing absurd and vile crimes enforcing a belief that they are working with the devil
 - It gives individuals a chance to express repressed sentiments and to act on long-held grudges. The most obvious case is Abigail, who uses the situation to accuse Elizabeth Proctor of witchcraft and have her sent to jail.
- Societal Role within the community
 - Sarah Good (would murmur and mumble words) and Martha Corey (reading books that were not applicable for the Salemite comprehension) being accused due to their odd behaviours which are genuinely acceptable in modernist society
 - Tituba (Negro woman forced to endure in white supremacy)
- Love and Relationships
 - Proctor's affair with Abigail leaving a trail of tension within his household
 - Regrets the affair
 - Elizabeth and John Proctor are both mentally tense by prior actions commenced by John and Abigail
 - Abigail still has feelings for Proctor and thus decides to tarnish Elizabeth's name to fulfill her lustful desires.
 - Elizabeth Quote: "She is blackening my name in the village. She is telling lies about me."

The Dressmaker:

- Who is powerful?
 - **Evan Pettyman** (Is the town councilor who is very wealthy and possess unjust power that he enforces onto many particularly his wife [Marigold Pettyman] and Tilly Dunnage) - (He is a philanderer that feeds on the societal expectation of a woman, degrading their presence by drugging, raping, womanizing and his eventual truth of him being the paternal father of Tilly)
 - **Elsbeth Beaumont** (A woman who is ordained to be 'refined' than others believing that she is better than everyone in and her delusions of power and status) - (She married her husband (Bill Beaumont) as she believed he was wealthy, which was incorrect)
 - **Tilly Dunnage** - (Gains power and irregularly gains respect through her dressmaking skills)
- Who is the powerless?
 - **Molly Dunnage** (Is a disarranged woman that is mistreated and outcasted from the Dungatar community causing her to despise and isolate herself from the town) - (People of the town call her 'Mad Molly' due to her characteristics) - (Molly distributes acts of loving through her constant irritation to drive Tilly out of Dungatar as she doesn't want her daughter to experience the horrible community in Dungatar) - (Dies from a stroke leaving Tilly to burn the town)
 - **Tilly Dunnage** - (Believes she is cursed due to the death of Stewart Pettyman alongside Teddy's death)
- Fear/Mass Hysteria
 - Dungatar's suspicious notions about Tilly's return to their quaint town are completely unfounded but nevertheless cause havoc
 - Their constant gossiping and snide comments ostracize Tilly and by proxy, her mother Molly
 - The town venomously believes that Tilly "up to no good...worse than her mother", when referring to the accidental death of Stewart Pettyman.
- Societal role within the community
 - Ham avoids subjects such as race, there is a segregation from the community nonetheless
 - The McSwiney family were "by natural order of the town" outcasts and despite the fact that Mae McSwiney "did what was expected of her from the people of Dungatar" they would always remain on the outer fringes of society.
 - Their names suggest that they are 'Swines'
- Love & Relationships
 - Tilly and Teddy's love is genuine and based on honesty and trust. It contrast starkly with the tawdry exploits of other Dungatar residents)
 - Ormond abandoned Tilly after the death of their child Pablo
 - Molly and Tilly lovingly reconcile, bonding over their shared maternal grief and lost time together (This contrast to the crucible in which love is confined to be detrimental and leads to an unloaded chamber of bullets that pierce others values for the sake of love)

Contention:

Power is a malevolent driving force that is bestowed upon the communities of Salem and Dungatar which fuels hysteria; further perpetuated through social pressures.

Essay example:

Rosalie Ham's novel '*The Dressmaker*' presenting a social satire and Arthur Miller's allegorical play '*The Crucible*' both explore power as a malevolent driving force that is bestowed upon the communities of Salem and Dungatar. Additionally encompassing hysteria being advertised through one's own circumstances. Disregarding the geographical connection between Salem and Dungatar, they both starkly display similar concepts of how social status contributes to an individual's treatment in society, abolishing disfigured actions such as Evan Pettyman's philandering and Reverend Parris' selfish desires, respectively. Ham and Miller also depict the opportunity for scapegoating enabling a restrictive boundary that is designated to ostracise individuals. An example can be targeted to the McSwiney's who live in a tip and Tituba, a Barbados woman who is impaired by white supremacy. Their revelation of the ubiquity of suffering establishes a sardonic proposition to communities that ignore and normalise the mistreatment of the powerless, extrapolated by love and relationships.

By illustrating the ways in which social hierarchies are designated for power distortion, Ham and Miller propel the audience to believe that a high class individual/s in insular communities like Salem and Dungatar establish supremacy that those who are deemed below greatly lack. Miller incorporates this through high theocratic leaders like Parris to which Miller comments, "there is very little good to be said for him." Parris' ideology is confined within himself, disembarking any of his fellow Putarians to pursue further into his sadistic lifestyle. The 'Golden candlesticks' are emblematic to this factor as "for twenty week he preach nothin' but golden candlesticks until he had them". This elucidates that his role as a religious minister is corrupt; however, Miller manages to convey that for his pecking order he is able to confidently dive in these actions without having to endure the consequences that others like John Proctor would have to experience. Similarly, Ham magnifies this fragmentation that is evident by the womanising, "petty man", Evan Pettyman the town councillor who is secretly Tilly's father. Evan breaches the guidelines for a councillor and ultimately produces a dehumanizing faculty that seeps into the towns women by drugging his wife with tonic and raping her whilst she sleep, to affairs with Una Pleasance, Elsbeth Beaumont's cousin. Compounding with Miller's perception of consequences, although Evan is exposed, it's regarded as a minority and does little to assuage the hatred the community feel towards Tilly and Molly Dunnage, "Tilly bum...Tilly's mums a slut". This strikingly demonstrates the concept of social hierarchy and how it can fortify a biased belief from the community accentuating the ability to use power for any reason they choose, whether it be vile or prosperous therefore being an emblem of the idea that power is a dark force dispersed within the towns and is accompanied by hysteria.

'The Crucible' and *'The Dressmaker'* also present the forceful use of scapegoating as a means to victimise others, characterising them as opportunists. From the outset of the play Abigail is portrayed as "a strikingly beautiful girl...with endless capacity for dissembling" alluding to the deceiving charm between her physical appearance and true nature. Miller thereby characterises her as a manipulative, conniving and an exploitative girl who instigates hysteria of the witch trials. This notion of hysteria is highlighted by scapegoating Tituba a "Negro slave" whose "Barbados songs" are regarded as "black magic". This enables Abigail to inflict unnecessary degradation and ultimately insinuate the same actions within this time of Salem. Similarly, the McSwiney's are definitive outcasts of Dungatar who legitimately live "beside the tip" in addition to their names being a connotation to 'Swines'. Beula Harridene's accusation of the 'Littlies' being 'scoundrels' fails to exploit the aspect of young age when in reality these children are innocent, however due to their homestyle they are convicted of unnecessary verbal accusations. In particular Teddy McSwiney, displays a heart-warming persona and is the one who confides in Tilly, disregarding the townspeople's views against the death of Stewart Pettman. Ham created Teddy to distribute the factor using others as Teddy is only loved because of his extreme talent in the 'footy club' but in other classifications he is just a boy in a tip who collects garbage. Both authors, through identification of subsidiary characters place their emphasis on the vulnerability they omit, being "open slather on outcasts" inevitably leaving them wide open to scapegoating amongst the townspeople.

Both the play and the novel drastically exemplify that love is angelic yet disturbed and as a result cause power to become evident. In the Dressmaker, Evan is known to be Tilly's paternal father and with this knowledge highlighted he uses this power to disregard her as a result of his previous affair with 'Mad Molly' and the death of his son with another woman, Marigold Pettyman. Evan seeks to be an everlasting disappointment that Molly regrets having committed to as this relationship was momentary and only served to be a lustful act. In relation to lustful actions, Abigail herself derives herself from this emotion and uses her anger and revenge against Elizabeth to formulate her power which she eventually obtains. Miller goes further into the idea of love and contrast evaluating the aspect of sexual desires and consequences of sexual repression. The girls are taught that these urges are unnatural and sinful, leading them to explore their physical feelings secretly. This causes a mass hysteria and as a result unleashes power to bolster it, as shown when Proctor states that Abigail is a "whore" and to evade from the statement pretends to experience supernatural occurrences from the devil.

Ultimately, both texts expose the use of power and how it can be exerted differently, depending on a citizen's circumstances, ultimately creating hysteria. In addition, Miller and Ham both seek to evoke sympathy from the readers as a result of this power being used on individuals who cannot protect themselves ultimately falling in the category of being ostracised.